THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 377. Friday, Jan. 31, 1823. Price 1d.

DRURY-LANE.

Mr. Bochsa has commenced the *Oratorio* season with brilliant success. Last night this Theatre had an immense overflow in every part; which may be attributed chiefly to the talent which had been united to give effect to some of the finest music that scientific taste could select. The parts from the *Messiah* were admirably executed by Mr. Braham, Mrs. Salmon, Madame Vestris, Miss Goodall, Miss M. Tree, Mr. Terrail, &c, The Selection from Rossini's Oratorio of *Cyrus in Babylon*, never performed before in this country, gave great delight, although the style, in general, has more of Operatic effect, than of the deep sublimity of Oratorio music. The Trio between Mrs. Salmon, Madame Vestris, and Mr. Braham, was very fine: and the Cavatina by Madame Vestris was beautiful, and sung in her best manner. Miss Povey, Mr. Nelson, and Mr. Pyne, had portions of this Selection which they executed in a most pleasing manner. The Chorusses are grand. This part of the Selection was most favorably received. In the *Miscellaneous Act*, Mr. Sapio, Mr. Braham, Madame Camporese, Madame Vestris, Miss Forde, and Miss M. Tree, received much applause. Madame Camporese was encored in the Aria from Mozart, "*Vedrai carino.*" Mr. Lindley's new concerto on the Violoncello, was rapturously received; as was Mr. Mori's admirable performances on the Violin, We never saw an audience more generally pleased.

Miss Paton could not appear, having a severe cold.

This is the last night of Messrs. Kean and Young acting together, until Mr. Young's return from his provincial engagements in April.

COVENT GARDEN.

The applause with which the announced third performance of *Nigel, or the Crown Jewels*, was marked on Wednesday night, was justly due to the improved nature of the piece. Let it be remembered, that if we have not a Massinger, or Ben Johnson, we have, at least, an author who has made a bold, and not imbecile attempt, to obtain for *modern* dramatic writers a higher character than they have had hitherto attached to them.

EPILOGUE to NIGEL,

Spoken by Mrs. CHATTERLEY.

Here I am once again—Pray be seated—don't fidget ;
I've something important—pray listen to Bridget !
I walk'd from Paul's Wharf, all along by Fleet-ditch,
To Whitehall—where I met with King James—he's a witch
He sees future destinies marked on the globes ;
" Sit ye down, child," he cried. Then he twitch'd up his robes.
" I'll tell you your fortune." Odd thoughts seem'd to strike him,
" You've got an old husband." " Yes !" " How do you like him ?"
" Um."—" Speak"—" Pretty middling : confess if I must,
" He's not like old Port, sir, the better for *rust* :
" Time mellows our wine : *that* improves ev'ry hour,
" But husbands, kept too long, are apt to turn sour."
" Odd's fish ! you're a wag, girl, take paper and pen."
Then he stalk'd up and down ; twitched his robes up again,
And thus, deeply vers'd in the planets' decree,
Foretold London's fate in the year twenty-three.
" Young Ensigns in whiskers, and Dandies in stays,
" Will niddety nod it in cabriolets :
" O'er pavements ill mended, will kick up a clatter—
" If *their* necks alone were in danger, no matter.
" A frost will make noses on new year's day tingle ;
" A new Marriage Act will keep bachelor's single,
" While Homer's Achilles, without boots or gaiters,
" Will stand in Hyde-park to astonish the Skaiters.
" Great folks will be gadding to Paris and Rome,
" They'd better by half spend their money at home.
" Covent-garden will keep up her scenic renown,
" And one Sleeping Beauty will wake half the town.
" But," (here he look'd grave) " in that year twenty-three,
" She'll make a stage play of my Jewels and Me,
" (As Shakspeare serv'd Bessy, our great predecessor,)
" Brought on in a crib, like a pig on a dresser.)
" 'Tis *'ludere sacris,'*—(and here he look'd graver)
" And yet—if you ask it—they'll treat me with favor."
" Ah ! sire," I replied, " you may fail in your plan,
" You don't know the Pit !—But I'll do what I can."

(*To the audience.*)

Then, sirs, by your hands, prove I've utter'd no fiction,
And verify bonnie King Jamie's prediction.

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New Theatre Royal, Drury Lane.

This Evening the Tragedy of

OTHELLO.

Othello, Mr. KEAN, Iago, Mr. YOUNG,
Cassio, Mr. COOPER, Roderigo. Mr. PENLEY,
Duke of Venice, Mr. King, Brabantio. Mr. Powell, Paulo, Mr Read,
Montano, Mr. Barnard, Marco, Mr. Douglas, Julio, Mr. Crooke,
Gratiano, Mr. Meredith, Leonardo, Mr. Yardley, Luca, Mr. Turnour,
Lodovico, Mr. Thompson, Messenger, Mr. Willmott

Desdemona, Mrs. W. WEST, Emilia, Mrs. GLOVER.

After which, (22nd time) a New Comic Pantomime, called

The Golden Axe;

Or, Harlequin & the Fairy Lake.

The Overture and Music composed by *Mr. T. Hughes.*
The Dances, composed by *Mr. Noble.*—The Scenery designed and Painted by Messrs. Marinari, Dixon, Lupino, Hollagan, Andrews, Read, Seyward, Stanfield, Roberts, and Nasmyth.—The Machinery by *Mr Saul*—The Mechanical Changes, Tricks, and Embellishments by *Mr Kelly*—The Dresses by *Mr Banks.* and *Misses Smith.*

The following is the New Scenery,—with the principal Characters.

Scene 1. Wood-Cutter's Cottage. [Sunset]
Nicholas Hackit, Mr. BLANCHARD,
Roger Hackit, Mr SOUTHBY, Colin, Mr. RIDGWAY,
Dame Hackit, Mrs. WILLMOTT, Phillis, Miss TREE
Scene 2. Fairy Lake by Moonlight.
Sylva, Goddess of the Woods, Miss PHILLIPS,
Misletoe, a Truant Fairy, Miss CARR,
Faries---Mesdms. Coveney, Willis, Crowther, Cooper, &c.
Scene 3. Romantic Landscape (Sunrise)
Harlequin, Mr. RIDGWAY, Clown, Mr. SOUTHBY,
Pantaloon, Mr. BLANCHARD, Scaramouch, Mr BARTLETT,
Columbine; Miss TREE,
Scene 4. Antient Street in London. Scene 5. Margate from Dandelion Road. Scene 6. GENERAL VIEW of LONDON.
Scene 7. Card Maker and Baker's Shop.
Scene 8. *The Channel of Rother* with the ancient vessel lately discovered
Scene 9. Exterior of Looking-Glass Manufactory
Scene 10. View from Millbank. Scene 11. Turnpike-Gate, Hampstead Road. Scene 12. *Vauxhall Gardens.*
Scene 13. PALACE of CONTENT.

To-morrow, She Stoops to Conquer, Tony Lumpkin, Mr. Liston, with the new Pantomime.

Theatre Royal, Covent Garden,

This Evening, (3rd time) a new Play, called

NIGEL;

Or, the CROWN JEWELS.

King James, Mr. BARTLEY, Buckingham, Mr. HUNT, Lord Nigel, Mr. ABBOTT, Lord Dalgarno, Mr. C. KEMBLE, Sir Geoffry, Mr. CHAPMAN, Heriot, Mr. EGERTON, Skourlie, Mr. W. FARREN, Trapbois, Mr. BLANCHARD, Strappet, Mr. FAWCETT, Peppercole, Mr. FARLEY, Jenkin Vincent, Mr. COMER, Page to Dalgarno, Master Longhurst, Hildebrod, Mr. Taylor, Skelter, Mr. Norris, George, Mr. Mears, Skourlie's Clerk, Mr Ley, John, Master C. Parsloe, Henry, Mr Louis, Martha, Miss LACY, Margaret, Miss FOOTE, Bridget, Mrs. CHATTERLEY.

The Prologue to be Spoken by Mr. YATES and Miss FOOTE.

The Epilogue by Mrs. CHATTERLEY.

The following beautiful new Scenery is exhibited.

Lord Dalgarno's Chamber, by *Mr. Pugh*—The Ring Closet, by *W. Grieve*—Strappet's House, by *Hodgins*—The Park in King James' time, by *Grieve*—The Bull Dog Public House, by *T. Grieve*—A Street, by *Pugh*—Lord Nigel's Bedchamber at Trapboi's—Trapbois' Bedchamber, by *T. Grieve*—Greenwich Park, by *Pugh*—Parapet in the Tower, with distant View of London, by *Grieve* Skourlie's Office, by *Hodgins*—Whitehall Garden, with a View of the Thames, by *Grieve*.

After which, (31th time) a New Grand and Comic Pantomime, called

Harlequin & the Ogress,

OR, THE

Sleeping Beauty of the Wood.

The Overture and Music composed, selected, and arranged by Mr. WARE.

Principal Pantomime Characters, and Succession of the Scenery.

Scene 1—EGYPTIAN CAVERNS.

3 Sisters, Windlet, Trindlet, and Spindlet—Messrs Norris, Ley, and Dumbleton

Ogress, (the Fairy, afterwards Pantaloon) Mr. BARNES,

Imps of Mischief, Masters Collett, Kerr, Richardson, & Chikini.

Scene 2—THE ENCHANTED CEDAR GROVE-

Prince Azoff, (afterwards Harlequin) Mr. ELLAR.

Abnab, his Squire, (afterwards Whirligig) Mr. J. S. GRIMALDI,

Fairy Blue Bell, (Protector of the Sleeping Beauty) Master Longhurst

Scene 3—The OUTSIDE OF THE CASTLE.

Grim Gribber, (Porter, afterwards Clown) Mr. GRIMALDI.

Scenes 4 and 5—ENTRANCE and CHAMBER of SLEEP

Scene 16—The ROYAL EMBARKATION for SCOTLAND,

Represented by Moving Panoramick Scenes.

Scene 17 LEITH HARBOUR, and a Grand Procession down Calton Hill in—(Scene 18)—EDINBURGH. Scene 19—Cottage and Blacksmith's Shop. Scene 20—The Palace of the Fairy Blue Bell.

To-morrow, Maid Marian, with the Pantomime.